



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

INTERIOR DECORATION.

The main principle of interior decoration, in fact, the only one, is simplicity.

Houses nowadays are over-furnished, and besides, a lamentable incongruity prevails that defies and decries all sense of good taste. In many houses there is a riot of color, a conglomerate mass of inconsistent trappings—philistinism run mad.

And again I say, the one principle of interior decoration is simplicity.

This does not preclude costliness. Marvellously magnificent and luxurious adornments may be introduced in the furnishings of a house, and they will enhance its attractiveness, even add to its home-making, if they are consistent and subject to the canons of good taste.

What is good taste? It is the faculty to derive the greatest amount of pleasure from that which is beautiful. He who receives pleasure from any other sources has false or bad taste.

The question why we like beautiful things is not debatable, only this: Beauty is simplicity, and also genuineness.

But how about the homes that have been filled with the allurements of bargain-table art, poor trashy pretense, collections of hideousities and monstrosities, shams and cheap show, Mission furniture alongside of Empire chairs, the ribbon bows of feminine prettiness on an alpine stick, no fitness of things, all appropriateness lacking—unless a sense of humor saves us, we are moved to tears.

Enter the house beautiful, the home beautiful. I need not enumerate the pictures, the engravings, the hangings, the furniture. It is not so much what the eyes see as the feeling of rest, of comfort, of harmony, of coherency, that satisfies the most fastidious.

In such a home the children will imbibe the right ideas of culture and taste.

That is an important matter. This world after all is only a progressive game. One generation passes its conquests and attainments to the next. And wherein one generation has failed the next should overcome. The home and the school are the places where the mind of youth is formed.

Do I need to enlarge now why I consider School Decoration to cover one-half of the range of this topic, Interior Decoration?

Bare walls, cheap furniture, rough and ugly surroundings do not aid the scholar to fasten his mind on his lessons. In the emptiest room the mind wanders most, for it gets restless, like a bird, for want of a perch. The room that presents an attractive appearance, surroundings that are complacent and beautiful are moral influences that lead to refinement of habit and thought.

I cannot forego expressing the pleasure I felt in following the work accomplished by my old friend S. H. Kauffmann of the *Washington Star*, who has done yeoman's service in the cause of school decoration by providing casts of classic sculpture for the public schools of the nation's capital. Other cities are following suit. In St. Louis a business firm donates every year 200 art subjects to the public schools for decoration, and in Providence, R. I. the firm of Tilden-Thurber gave a collection of over four hundred pictures for an exhibition which lasted a month in one of the public schools. Nor must we forget that in our neighboring borough, Brooklyn, Mr. W. S. Hurley has divided his splendid collection of American paintings, so that about 300 of these are sent in sections of one hundred each to various public schools, where for a few months at a time they make an art gallery out of the large meeting hall—truly a work of far-reaching importance to public education and to American Art.